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GREAVES, WALTER

PORTRAITS OF JAMES MCNEILL WHISTLER
AND LANDSCAPES

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PORTRAITS OF

JAMES McNEILL WHISTLER

AND

LANDSCAPES

BY

WALTER GREAVES

THE ROSENBACH GALLERIES
1320 WALNUT STREET
PHILADELPHIA

SMITHSONIAN
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CATALOGUE

OF THE

FIRST AMERICAN EXHIBITION OF THE

ORIGINAL WORK

OF

WALTER GREAVES

HELD AT

THE ROSENBACH GALLERIES

1320 WALNUT STREET

PHILADELPHIA

NOVEMBER 6TH TO 20TH

1911

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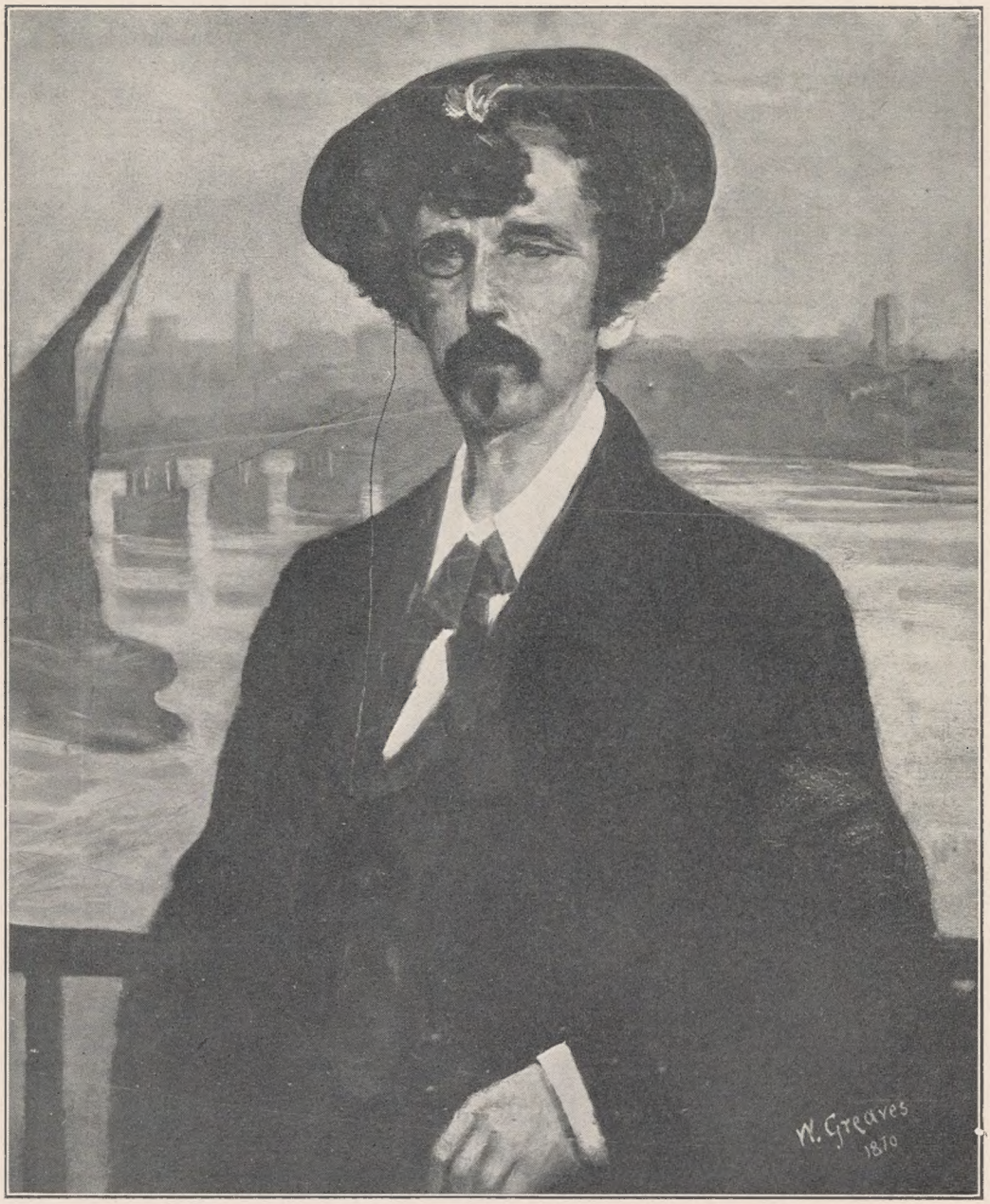

PORTRAIT OF JAMES McNEILL WHISTLER BY WALTER GREAVES.

WALTER GREAVES.

WHEN the name of Chelsea is mentioned we think of two great men—Thomas Carlyle and James McNeill Whistler. Another must now be added —Walter Greaves. This modern Phœnix, this artist who sprang full blown into fame, is also intimately associated with the history of this famous section of London. In Chelsea Greaves was born, and there he created the pictures that have caused the artistic world to admire—and to think!

Chelsea is dear to him—as it was to Carlyle and Whistler—and when London "discovered" Walter Greaves, and proclaimed him from the house-tops, he exclaimed, "They call me an 'unknown master,' but I've been known in Chelsea all my life!"

Greaves was born at No. 10, Lindsey Row, in Chelsea. His father's home was near that of J. M. W. Turner, the magic painter of the "inviolate sea." It was about 1868 that young

Greaves met Whistler who lived at No. 7, Lindsey Row. It has been said that his first recollection is of "Whistler seated at his window painting Battersea Bridge." The acquaintance ripened into friendship and he was considered by many Whistler's favorite pupil. He assisted the master in his work, helped him decorate the "Peacock Room," painted from the same models.

The contrast between the two men was remarkable. Whistler was brilliant, acute, virile, full of nervous energy, the servant of fame and vanity, the master of art and its resources. Greaves, on the other hand, was simpler in his tastes, less lurid in his outlook on life, gentle, sincere, never courting fame or talking of his work, but, nevertheless, making every effort to produce things worthy of a true artist. Perhaps it was these very attributes that attracted Whistler to him. Perhaps the author of the "Gentle Art of Making Enemies," with the subtle wisdom of two continents, thought that this unpretentious artist would not interfere with his own light, or disturb his plans and his whimsical fancies!

We do not make any comparison between the art of Whistler and that of Walter Greaves. Some English critics have placed him on a pinnacle as high as that of the master. This praise may be thought extravagant, and yet he must not be

considered as a mere pupil of Whistler. He has in him sterner stuff. His paintings have certain qualities that the pictures of Whistler do not possess. They have a certain individuality all their own. A slight element of caricature has crept into them, particularly in some of his portraits of Whistler, of which there are ten in this collection. They are true portraits of the master, some painted at an early age, when the subject was not the world-celebrity he was to become.

One sees in them the Whistler who was the dandy and the peacock, the lover of fine raiment, the irrepressible wit, the self-satisfied artist. If you look deeper you will find the creator of the portrait of his mother and of the wonderful nocturnes. The little and the great, the noble and the ignoble, the true and the false in James McNeill Whistler are shown in these portraits. It is biography in colors. We are immediately aware that they were painted by one who *knew* him. They possess historic value that will increase with time—they are intimate, truthful sketches of one of the world's greatest artists.

The landscapes by Greaves are all extremely interesting. There is a delicacy, a gentleness, a freshness about them that make them attractive. At the same time they are strong, manly, full of life and power, and painted with a sure and virile

hand. They recall Whistler and yet they have an air of individuality that stamps them as his own. Chelsea has another son who can picture her wharves and her bridges with fidelity and beauty.

This is the first exhibition in America of the work of Walter Greaves. His success in England was immediate. We hope that proper recognition will be accorded him here.

PORTRAIT OF WHISTLER IN HIS STUDIO.

CATALOGUE.

1. Portrait of Whistler.....1869
2. Portrait of Whistler.....1869
3. Portrait of Whistler.....1869
4. Portrait of Whistler.....1870
5. Portrait of Whistler.....1871
6. Portrait of Whistler.....1871
7. Portrait of Whistler.....1872
8. Portrait of Whistler.....1874
9. Portrait of Whistler.....1875
10. Portrait of Whistler.....1876

CATALOGUE—*Continued.*

11. Nocturne, Chelsea in Winter.....1865

12. Nocturne, The Wharf 1867

13. Nocturne, Battersea Bridge 1870

14. Nocturne, "The City" 1872

15. Nocturne, Battersea Bridge 1876

16. Nocturne, Battersea Bridge 1876

NOCTURNE. THE WHARF.

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